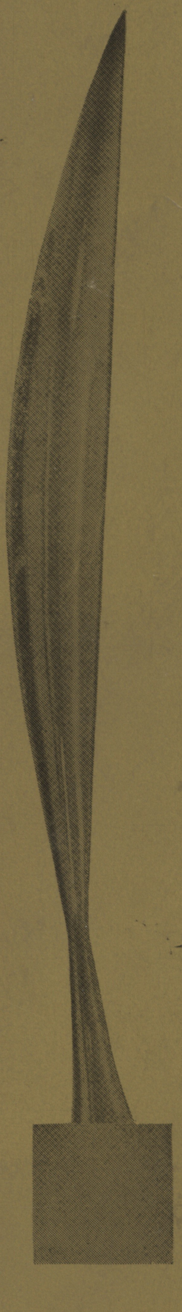
American Furrier and Sol Vogel



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Organ of the Master Furriers' Guild of America

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A Fur Coat is Born

To follow a bundle of dressed or dyed fur skins through a manufacturing shop as it is painstakingly fashioned into a fur coat . . . the most precious of gifts . . . is to observe fur trade skill and artistry at its peak.

There are a vast number of steps each skin must go through before it becomes part of a finished garment; in some instances these steps number in the hundreds. Most of these operations are hand work, performed by skilled operators. Fur coats are made individually, one by one.

Why so many hours to produce a single garment? Mass production techniques and use of machinery are limited because fur skins are an extremely variably natural product, necessitating handling on virtually an individual basis. In general, the following are the steps in the manufacture of a garment.

Before a fur coat can be made, the manufacturer must have a pattern. The DESIGNER must have creative instinct and keen artistic sense so necessary for interpreting current style and fashion trends into his pattern. Consequently, a particular style feature in a fur coat will have anywhere from a two to four year run before it becomes really dated.

Taking the designer's pattern of a coat into which the skins are to be cut, we go to the CUTTER with a 'coat bundle' of pelts, all carefully matched according to uniformity of size, color and texture, by skin matchers employed by the manufacturer to assort the skins and make the 'coat bundles'. The cutter then wets and stretches each skin for firmness and shape and, with a deftness that rivals that of a surgeon, he trims each pelt to remove the heads, paws, tails and portions of the sides, so that each skin is ready to be worked on. Although these trimmings are removed, they are not thrown away, for even tiny scraps of fur have a commercial value. Following the pattern, the cutter shapes the skins so that they are laid flat over the paper pattern, side by side, row on row, ready for the OPERATOR.

The next step is the nailing process, which involves wetting with water, then laying the sewn skins flat over the pattern on a wooden board and nailing them, fur side down, by driving small nails or pins through the skin all around the edges of each section. As the NAILER does this, he stretches the skins evenly outward, adjusting each piece to fit the pattern, in order to guarantee that the finished product is fitted exactly to the designer's dimensions. The sections are then left to dry. When all the sections are dry, they are removed from the nailing board and the SQUARER evens off and trims the fur to fit the original pattern.

To soften the leather and clean out loose hairs, the body is rotated in a drum with sawdust. It is then placed on a board and retacked, hair up, glazed, and allowed to dry.

The coat is now ready to be given to the CLOSER, who joins the body, sleeves and collar together on the fur sewing machine, to form the fur coat.

Next, after careful examination, the job is completed by FINISHERS, whose work is to sew in linings, tape edges, make pockets, apply buttons, loops and tie strings.

Thus, a fur coat is born.

ON OUR COVER:
Great Lakes natural dark ranch mink.

PHOTO:
John Shannon

Note: This is the third in a series of articles which aims to familiarize our readers with the program of service offered by the MASTER FURRIERS' GUILD OF AMERICA, Inc., the only national trade association representing retail furriers.

At its forthcoming 27th annual Convention, to be held at the Laurels Hotel & Country Club, Monticello, N. Y., from June 28th to July 2nd, 1956, one of the important subjects scheduled for discussion will be the Guild's program for dealing with the problem of itinerant salesmen and sales organizations who use false and misleading advertising.

Guild officials point out that the deceptive practices frequently employed by itinerant fur salesmen tend to destroy consumer confidence, undermine the price structure of furs, and make it difficult for the honest merchant to compete.

Some months ago, the Guild formulated a plan whereby furriers all over the country, through cooperation and joint efforts of Guild members and their fellow-furriers, can cope with this problem. Under this plan, special Committees are set up locally, to present to city or town officials, such as the City Council, etc., the Guild's recommendations for local legislation to be enacted which would control the activities of the so-called 'fly-by-night promoters'.

The Guild's recommendations incorporate the provisions of one such ordinance which was recently invoked successfully in Detroit, Michigan, and which lends support to the Guild's contention that if the program is carried out as suggested, local legislation can be effective in halting the deceptive trade practices o fthese promoters in cities throughout the nation.

Already, in different areas, conferences toward this end have been held, or are planned, with city officials. Through the efforts of the Guild's affiliate, the Fur Institute of Philadelphia, such an ordinance is now in the hands of the legal department of Philadelphia's City Council.

The Guild stands ready to give direct cooperation in this program, working in close contact, where indicated, with local, state and federal officials. It offers full support and guidance in carrying through this program aimed at eliminating one of the major evils of the industry.

Hurry, Hurry, Hurry!

Irving Segall, Convention Director for the Master Furriers Guild 4 day Convention at Laurels Country Club June 28-July 1, as noted, makes known entertainment will be furnished by the "Lecuona Cuban Boys"; director of all social events will be Mac Burns. Hy Lane will be in charge of all athletic events and golf pro Frank Scalzo in charge of that sport.

Mr. Segall urges early reservations as only a limited number of persons may take advantage of the special rate.

"Although the Convention rate cannot be publicized," Mr. Segall stated, "the savings will be substantial".

Every Guild member in the United States has the official Guild reservation forms. Membership not required to take advantage of the lower rate. Check in time is June 28 after noon.

Clayton to speak at MFG Convention

Simon Clayton, former chief instructor, American Mitchell Fur Designing School and at this time a contributor to the pages of the American-Furrier is scheduled to address the International Master Furriers Guild Convention at its Saturday session, June 30th. The Convention opens June 28th at the Laurels Hotel and Country Club, Monticello, N. Y.

Mr. Clayton will talk on fitting techniques; how to take accurate measurements; how to choose certain furs for different styles and a discussion on present fur fashion trends.

Mr. Clayton's talk will be followed by a "Question and Answer" period. Retailers who have specific fitting problems may write to Mr. Simon Clayton c/o Master Furriers' Guild Convention, Laurels Hotel, Monticello, N. Y. to reach him June 28th.

The answer will be ready at the June 30th session when he speaks. "We will endeavor to have the answer," Mr. Clayton states, "if no answer is possible, the question will be the basis of an open discussion and should prove quite interesting".

Persian on the rise - Simon Clayton

Today a Persian lamb coat is a young woman's fur coat: yesterday's cliches about Persian being for the 'old' is gone with the wind.

Unfortunately this state of mind has been allowed to linger on much too long to the detriment of the fur itself.

Persian coats are supple, lightweight, beautifully designed and youthful; with the latest methods they can be made for almost any occasion such as sportwear, afternoon, or evening dress-wear.

The wonderful new ideas of braid, soutache have further enhanced their beauty beyond many other furs; making them still more glamorous.

Persian is definitely on the upswing; it can be remodelled many times over; it is hardy and retains its beauty long after other furs have faded.

Its beauty as expressed by the different types of curl and markings make it one of nature's great displays in natural design.

Persian lamb can be the ever popular black that is so well known, or the natural grey with its varying tones from the blue, pearl grey color to those with the grey values, shading themselves from charcoal hues to deeper black tones. Then again there is the brown, not necessarily dyed, and natural bronze persian, that has a sheen and luster that has to be seen to be believed.

Today's persian garments, whether they are coats, jackets, stoles or capes, are more beautiful than ever before and pride of possession is most evident, a pride second to no other fur.

The new at back coats and jackets, the loose backs and small ripple effects have all been created to eliminate the excessive bulk and weight long associated with Persian; the soft shoulder drape too has had its share in the rebirth of its popularity.

Persian is definitely fur at its best; its beauty and durability are the proof.

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NORTHWOOD
Mink Farms
Crystal Lake, Illinois
BLACK VELVET — The ultimate in dark mink. A new black mink which the fur trade has been hoping and dreaming of, will be offered in reasonable quantities this winter.
Also, new and improved collections of mutations.

Variety

Variety is certainly the word when it comes to featured silhouettes for fall in Persian lamb.

There's the new Empire, represented both in belted and buttoned versions or with simple high-waisted shaping. Th straight is just as prominent as the loose with fulness starting lower, say from the waist or hipline. The semi-fitted is shown along with fitted. The wrap-around stands out both in slim and more fullish versions. They set the pace in full-length coats, and are shown in short coats as well—where the 30 incher is newly important.

There is however, one theme that runs throughout whatever the silhouette and that's the pleated. Pleats appear everywhere (unless its vents), as a release for bodies whether slim or full. They stand out at back, at fronts (where more fulness is often coming through than last year) and at sides.

From the viewpoint of styling it's collars that take up honors. They vary the look of coats in shapes that combine larger dimensions with softness, as in draped styles that stand well away from the neck. They go neat and tailored in notched revers; they also go on the double.

The detachable collar or scarf in mink is used aplenty. Here again it may be a draped almost boat-shaped version, or a long-through style.

Cuffs are smaller than last year or they are not used at all in sleeves that full out at upper part in line with slightly wider shoulder contours.

New emphasis is also placed here on miniature jackets in Persian lamb. Usually they take the shape of waistlength boleros, most of them with short sleeves (from elbow to three-quarter length).

New styles are said to be registering in black, brown-dyed and natural grey Persians.

Variété

Variété, voilà le qualificatif le mieux approprié pour présenter les silhouettes en astracan de Perse.

Il y a la nouvelle silhouette Empire représentée également en des versions avec ceintures, avec boutons ou à taille haute. Les styles droits sont aussi proéminents que les modèles dont l'ampleur s'étend depuis la taille, ou parfois depuis le hanches. On voit autant de modèles ajustés que semi-ajustés. Les modèles enveloppants sont également très minces ou d'un style offrant quelqu'ampleur. Ils mènent la parade des manteaux pleine longueur mais on les voit tout autant dans les modèles courts, principalement pour les manteaux arborant la nouvelle longueur de 30 po. (0.76m.).

Il y a cependant un thème qui ne varie pas et nous voulons parler de la silhouette présentant des plis. Ils apparaissent partout, (à moins que les cotés ne soient ouverts du bas) ils émanent du corsage, qu'il soit ajusté ou ample. On les voit au dos, sur les devants (là où l'on voit plus d'ampleur que l'an dernier), et aussi sur les cotés.

Au point de vue style, les cols remportent les honneurs. Ils aident à varier l'apparence du manteau en se présentant en des dimensions plus généreuses les unes que les autres, parfois en des styles drapés qui les font se tenir éloignés du cou. On les voit souvent sobres et tailleur avec revers crantés; ailleurs ils sont doubles.

Le col détachable ou l'écharpe en vison, se retrouve souvent. Ici encore on le voit drapé, adoptant la version de l'encolure bateau, ou formant boucle avec passant.

Les poignets sont plus petits que ceux de l'an dernier et on ne les voit plus du tout sur les manches à emmanchure généreuse présentant un contour d'épaule plus ample.

L'accent est encore plus remarquable sur les jaquettes miniatures présentées en astracan de Perse. Habituellement elles prennent la forme d'un boléro à la taille, la plupart avec des manches, soit au coude ou trois-quarts.

Les nouveaux styles semblent favoriser l'astracan de Perse, qu'il soit noir, teint brun ou gris naturel.

Full-length Northwood dark ranch mink

June Auction Calendar

DATE	CITY	AUCTION HOUSE	KIND OF FUR
4	Montreal	Canadian Fur Auction	Beaver
5	New York	American Fur Auction	Fox, Mink, Beaver
6	Montreal	Hudson's Bay Company	Beaver, Muskrat
7	New York	Hudson's Bay Company	Mink
7	Seattle	Little Bros.	General
13	New York	Hudson's Bay Company	Emba
14	Regina	Saskatchewan Fur Auction	General
18	New York	Hudson's Bay Company	Persian
19	New York	New York Auction	Mink
20	Montreal	Hudson's Bay Company	General
20	Vancouver	W. Canadian Fur Auction	General
26	Winnipeg	Dominion Fur Auction	General
28	London	Goad, Rigg	Rabbit

July Auction Calendar

DATE	CITY	AUCTION HOUSE	KIND OF FUR
3	London	London Public Fur Sales	Summer sale
5	Seattle	Little Bros.	General
9	New York	Hudson's Bay Company	Mink
9	Montreal	Canadian Fur Auction	Mink
10	London	London Public Fur Sales	Persians
12	New York	American Fur Auction	Mink
13	Regina	Saskatchewan Fur Auction	General
17	New York	New York Auction	Mink
25	Vancouver	W. Canadian Fur Auction	General
26	London	Goad, Rigg	Rabbit

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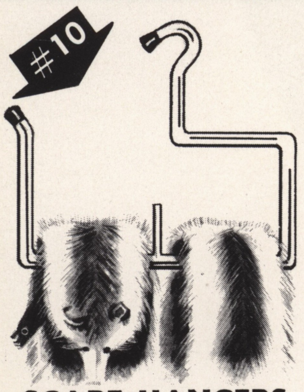

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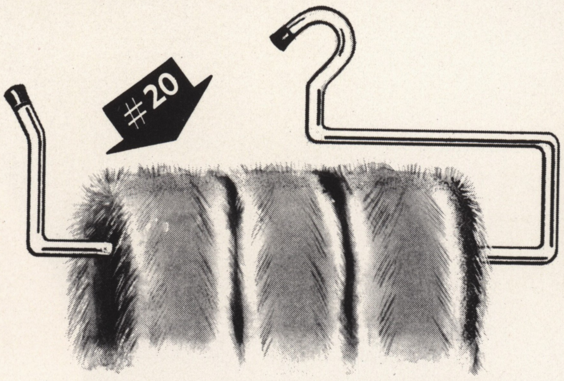
Made of Triple-plated steel 9¾" wide. **55¢** ea.



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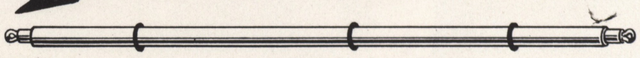

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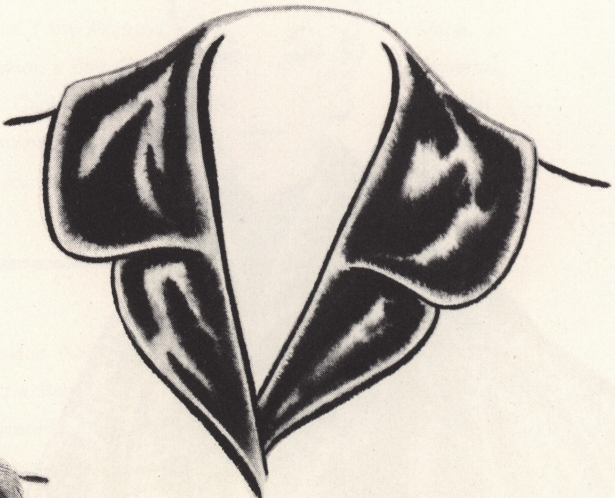
classical
56-701
56-702

collars

56-703



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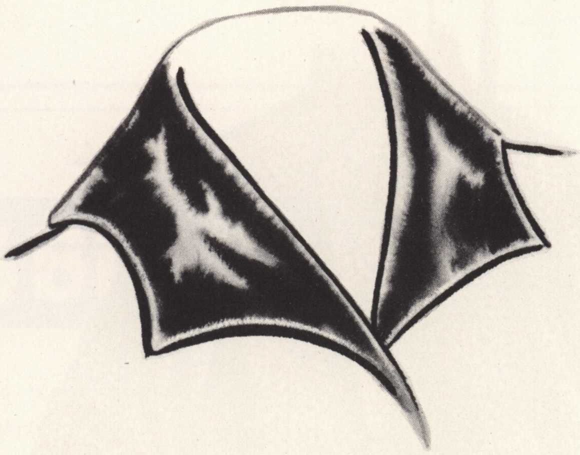

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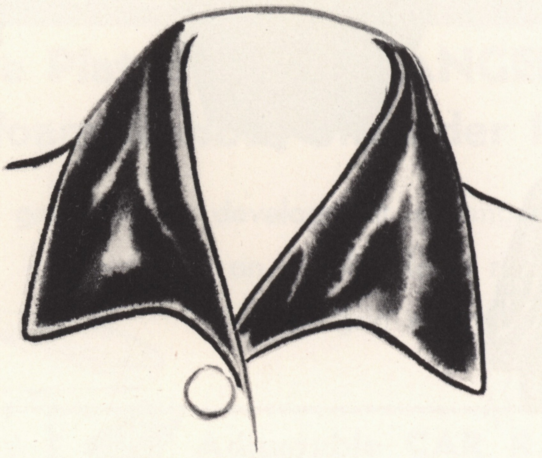

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56-708

Cape stole in

Northwood dark ranch mink

Photo: Benedict Frenkel Studios, Inc.

admirable

56-709

56-710

romantic

56-711

56-712

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charmers

56-713

56-714

elegance

56-715

56-716

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56-717

56-718

56-719

56-720

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Double-breasted hip-length

White beaver (dyed)

Photo: Benedict Frenkel Studios, Inc.

youthful
56-721
56-722

indispensables

56-723

56-724

AMERICAN-MITCHELL FASHION PUBLISHERS, INC. — 255 SEVENTH AVENUE — NEW YORK 1, N. Y.

DEEP COLLARED BOLERO. . . . this great cape collar almost hides the brief little bolero of Empress Chinchilla.

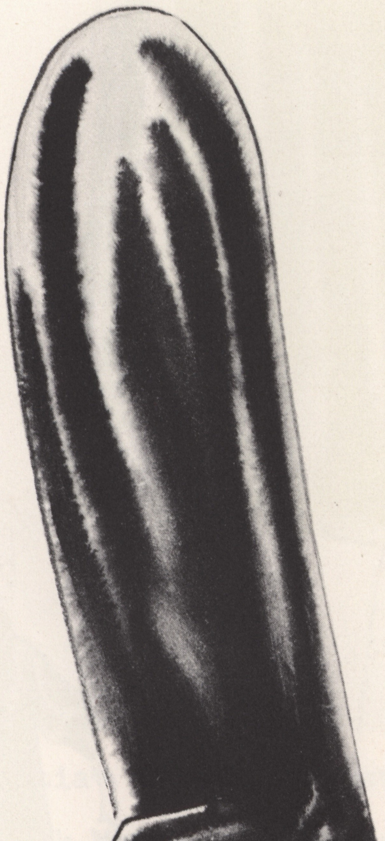
Photo: Rosemary Sheehan

sleeves

56-727

56-728

56-729



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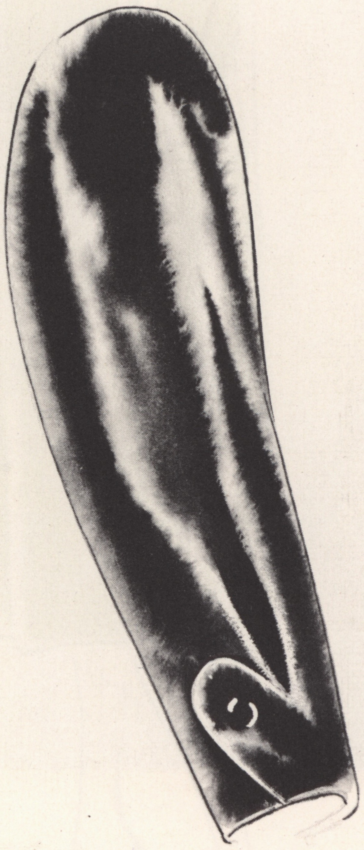

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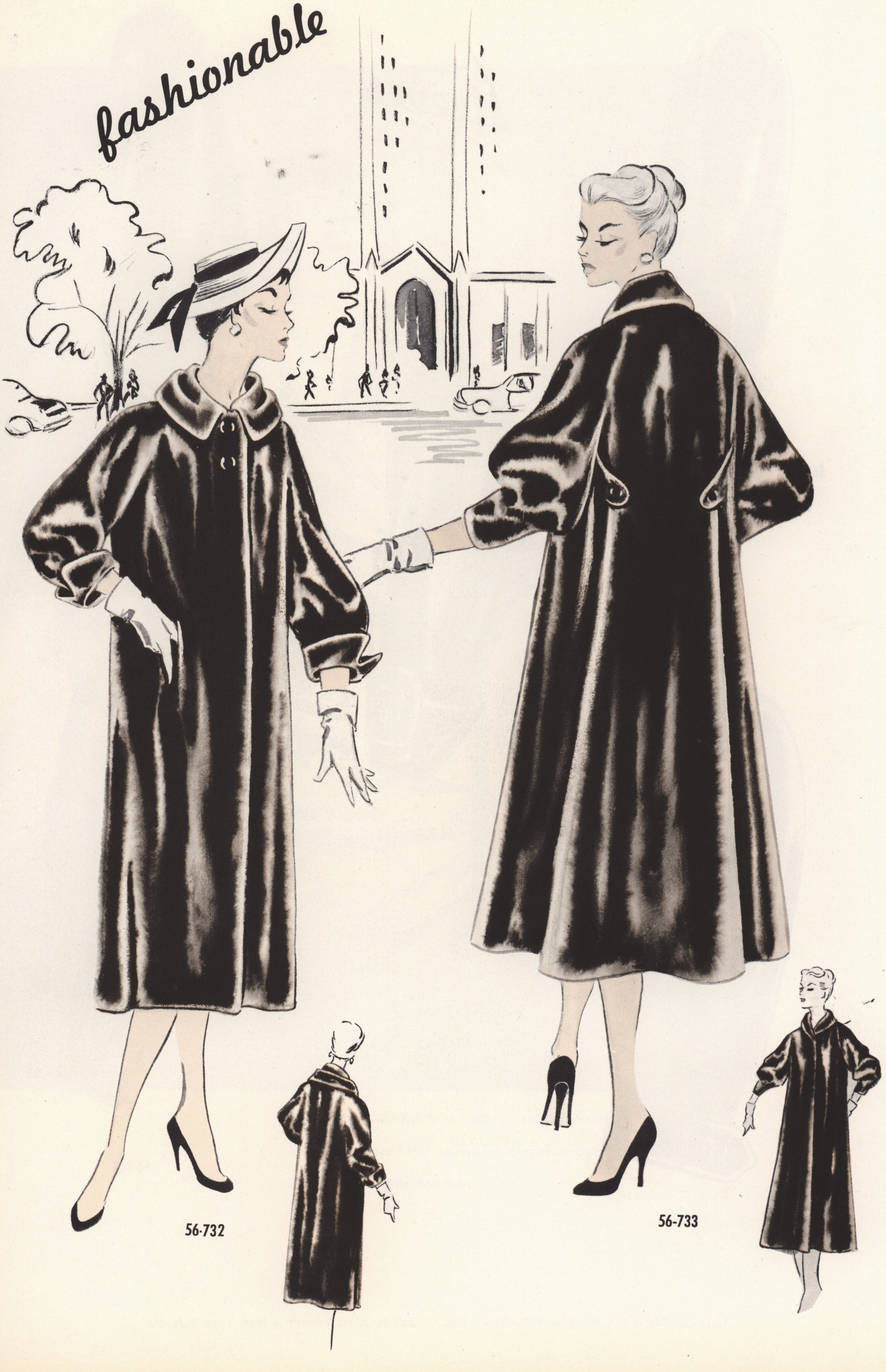
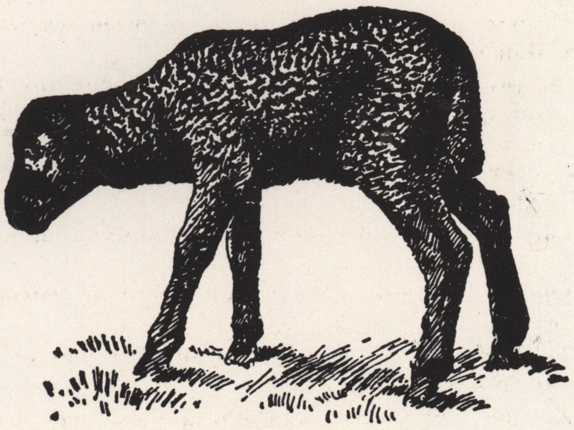

fashionable
56-732
56-733

Emba Lutetia* natural gunmetal mutation mink.

*Trade-mark Mutation Mink Breeders Association.

Photo: The Albert Woodley Co.

PERSIAN



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in
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- Bales
- Grades

and

mutation

MINK

in matched bundles

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Both Combined	$20.00

Gradings:

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Both Combined	$ 6.00

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Pattern	$25.00
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Pattern and Canvas for Mink	$45.00

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Always give the following measures:

1—Bust Measure.
2—Length of Sleeve (*measure from neckline along shoulder to wrist, with arm held straight*).
3—Height of Customer (*including heels*).

Be careful to state whether sizes ordered are bust or standard measurements.

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DESCRIPTIONS (ENGLISH)

56-701—Hip-length broadtail jacket. A classical design. Full length sleeves are cuffed.

56-702—Hip-length black Persian. Three-quarter length sleeves, side vents and two buttons at the closure.

56-703—Seal collar with bow closure. This goes well with the shorter furs.

56-704—Collar-upon-collar effect goes well with three-quarter length garments. See #56-715.

56-705—The contrast effect. This is especially fetching for the garment cut along the sport lines.

56-706—As illustrated on model #56-701. Points add youthfulness to any model.

56-707—No fancy frills here. A plain collar that will suit almost any garment.

56-708—This model is best suitable for sealskin. Note its effect as shown on model #56-732.

56-709—Knee-length brown sealskin. Full sleeves with unusual cuff effect. Slightly flared.

56-710—Another knee-length in black Persian. Pleats and side belts are its outstanding features. Sleeves are full length and cuffed.

56-711—On this model its the collar. Pleats are also featured at the back and sides.

56-712—A romantic model in a finger-tip length seal. Side belts are part of pocket flap that form an attractive V.

56-713—A collarless hip-length black Persian jacket. Wide sleeves. Pockets are cut to form a muff effect.

56-714—A charmer in a grey Persian of hip-length. Sleeves are full-length and have large cuffs.

56-715—Knee-length black Persian. Interest in this model is in the collar and cuffs. Full-length sleeves and slightly flared.

56-716—Full-length black Persian. Here to the chief interest is in the collar and cuffs. Full sleeves and a slight flare. A picture of elegance.

56-717—The model-of-the-month in mink. Note clever button effect on flap of pockets. Full-sleeves and large cuffs. Diagram by our Mr. Simon Clayton is shown further back in book.

56-718—Exquisite styling in a three-quarter length mink. Full sleeves, large cuffs and slightly flared.

56-719—Another three-quarter length mink coat. Sleeves are full-length with buttoned cuffs.

56-720—A dark ranch mink in three-quarter length. Cuffs on a full sleeve. A fascinating model from any angle.

56-721—A hip-length grey Persian jacket. Sleeves are three-quarter length and cuffed.

56-722—A youthful model. Note the tab effect cut of the sleeves and side belts.

56-723—Cape-stole in dark ranch mink. An indispensable for an evening on the town.

56-724—Coming up strong is this new flare for sable stoles.

56-725—A cape-stole in black broadtail. Note the pocket effect. The last word in modernistic styling.

56-726—Bolero style black broadtail with wide mink collar. Sleeves are wide and notched.

56-727—A ¾ length sleeve with overlapping fur and button.

56-728—Another three-quarter length sleeve. Cuff is pointed and buttoned with braid around the edges.

56-729—Cuff effect on this sleeve centers on button tab which overlaps.

56-730—A full-length sleeve with simple tab effect at the cuff. Also buttoned.

56-731—A full-length sleeve with tab effect at the cuff, buttoned and on the bias.

56-732—Full-length seal. Sleeves are cuffed and notched. Side vents and a slight flare.

56-733—Full flared brown seal coat. Push-up sleeve and tabs at the back placed high.

DESCRIPTIONS (FRANÇAIS)

56-701—Jaquette longueur aux hanches, en breitchwanz. Modèle classique. Manche longue avec poignet.

56-702—En astracan de Perse ce modèle longueur aux hanches. Manches trois-quarts, fentes sur les cotés et deux boutons pour fermer.

56-703—Col en seal fermant d'une boucle. Très joli sur un modèle court.

56-704—Effet de col-sur-col faisant très joli sur ce manteau trois-quarts. Voir #56-715.

56-705—Effet de contraste. Très attrayant pour un vêtement aux lignes sport.

56-706—Tel qu'illustré au modèle #56-701. Les pointes ajoutent une note juvénile à aucun modèle.

56-707—Aucune fantaisie ici. Col uni qui convient á tous les modèles.

56-708—Ce modèle est spécialement approprié pour le seal. A noter l'effet tel qu'indiqué au #56-732.

56-709—Longueur aux genoux ce modèle en seal brun. Manche longue avec effet de poignet. Légèrement évasé.

56-710—Un autre modèle aux genoux, en astracan de Perse noir. Les plis et la martingale sur les cotés en font modèle caractéristique. Les manches sont pleine longueur avec poignet.

56-711—Sur ce modèle, c'est le col. Des plis sont également présentés au dos et sur les cotés.

56-712—Modèle romantique en seal, longueur au bout des doigts. Les martingales de coté font part avec les pattes des poches formant un V attravant.

56-713—Jaquette longueur aux hanches, sans col, en astracan de Perse noir. Manches larges. Les poches sont coupées de façon à simuler un manchon.

56-714—Quel charme ce modèle longueur aux hanches, en astracan de Perse gris. Les manches sont pleine longueur avec grands poignets.

56-715—Longueur aux genoux en astracan de Perse noir. Tout l'intérêt se concentre sur le col et les poignets. Manche pleine longueur légèrement évasée.

56-716—Manteau pleine longueur en astracan de Perse noir. Ici l'intérêt principal se concentre sur le col et les poignets. Manche pleine longueur légèrement évasé. L'élégance personnifiée.

56-717—Le modèle-du-mois en vison. A noter l'effet de boutons sur les pattes des poches. Manche pleine longueur et grands poignets. Le diagramme par notre M. Simon Clayton est présenté plus loin dans ce numéro.

56-718—Un Style exquis ce trois-quarts en vison. Manche pleine longueur, grands poignets légèrement évasés.

56-719—Un autre trois-quarts en vison. Manches pleine longueur avec poignets boutonnés.

56-720—Trois-quarts en vison d'élevage foncé. Poignet sur une manche pleine longueur. Modèle fascinant en tout point.

56-721—Jaquette longueur aux hanches en astracan de Perse gris. Les manches sont trois-quarts avec poignet.

56-722—Modèle juvénile. A noter l'effet de patte découpée des manches et des martingales de coté.

56-723—Cape-étole en vison foncé d'élevage. L'article indispensable pour une soirée en ville.

56-724—Une innovation qui va de l'avante, cette étole ondulée en martre.

56-725—Une cape-étole en breitchwanz noir. A noter l'effet de poches. Le dernier mot en fait de style ultra-moderne.

56-726—Style boléro en breitchwanz noir avec large col en vison. Les manches sont larges et crantées.

56-727—Une manche trois-quarts modèle enveloppant avec bouton.

56-728—Une autre manche trois-quarts. Le poignet forme pointe et boutonne, une tresse forme bordure.

56-729—Effet de poignet sur cette manche, l'intérêt se concentre sur les pattes enveloppantes et les boutons.

56-730—Manche pleine longueur, simple effet de patte sur le poignet. On y voit également des boutons.

56-731—Manche pleine longueur avec effet de patte sur le poignet boutonné et disposé sur le biais.

56-732—Manteau pleine longueur en seal. Les manches ont un poignet cranté. Cotées ouverts, légères ondulations.

56-733—Manteau en seal brun d'une généreuse amplieur. Manche remontée et pattes posées haut au dos.

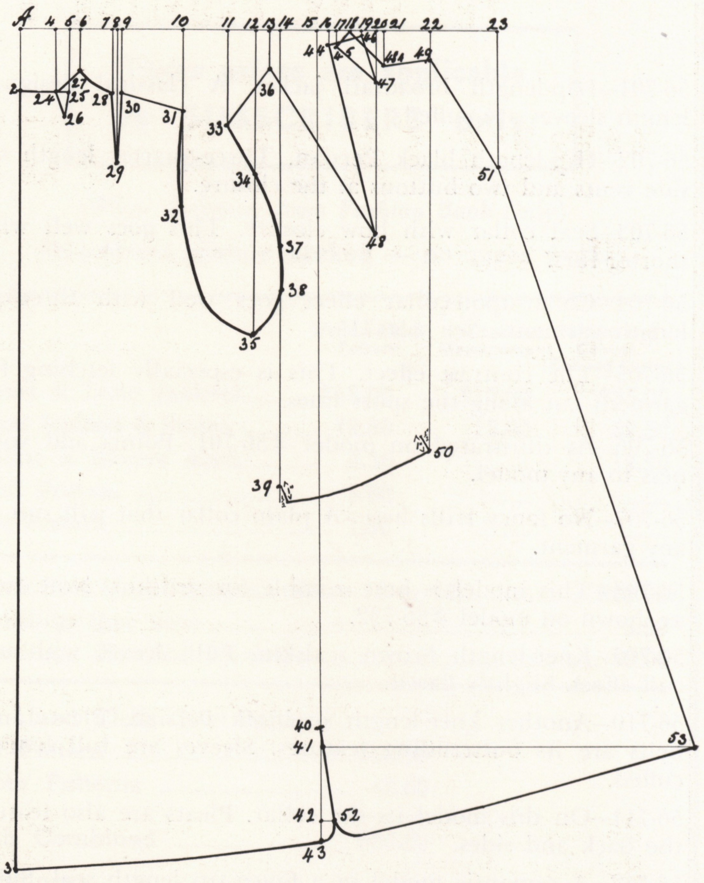
Diagram of 56-717 — *by Simon Clayton*

BODY

SQUARE BOTH WAYS FROM A.

2 from A is $2\frac{7}{8}$ inches.
3 from A is 40 inches.
4 from A is $1\frac{5}{8}$ inches.
5 from A is $2\frac{1}{4}$ inches.
6 from A is $2\frac{3}{4}$ inches.
7 from A is $4\frac{3}{8}$ inches.
8 from A is $4\frac{1}{2}$ inches.
9 from A is $4\frac{3}{4}$ inches.
10 from A is $7\frac{5}{8}$ inches.
11 from A is $9\frac{7}{8}$ inches.
12 from A is 11 inches.
13 from A is $11\frac{3}{4}$ inches.
14 from A is $12\frac{1}{2}$ inches.
15 from A is $14\frac{3}{8}$ inches.
16 from A is $14\frac{5}{8}$ inches.
17 from A is 15 inches.
18 from A is $15\frac{1}{2}$ inches.
19 from A is $15\frac{3}{4}$ inches.
20 from A is $16\frac{7}{8}$ inches.
21 from A is $17\frac{1}{4}$ inches.
22 from A is $19\frac{1}{2}$ inches.
23 from A is $22\frac{3}{4}$ inches.
24 from 4 is $2\frac{7}{8}$ inches.
25 from 5 is $2\frac{3}{4}$ inches.
26 from 5 is 4 inches.
27 from 6 is $1\frac{7}{8}$ inches.
28 from 7 is $2\frac{3}{4}$ inches.
29 from 8 is $6\frac{1}{4}$ inches.
30 from 9 is $2\frac{7}{8}$ inches.
31 from 10 is $3\frac{7}{8}$ inches.
32 from 10 is $9\frac{3}{4}$ inches.
33 from 11 is $4\frac{3}{8}$ inches.
34 from 12 is $6\frac{1}{4}$ inches.
35 from 12 is $14\frac{1}{2}$ inches.
36 from 13 is $2\frac{1}{8}$ inches.
37 from 14 is $10\frac{1}{4}$ inches.
38 from 14 is $12\frac{1}{4}$ inches.
39 from 14 is $21\frac{1}{2}$ inches.
40 from 15 is $33\frac{3}{8}$ inches.
41 from 15 is $33\frac{3}{4}$ inches.
42 from 15 is $36\frac{7}{8}$ inches.
43 from 15 is $38\frac{1}{2}$ inches.
44 from 16 is $\frac{3}{4}$ inch.
45 from 17 is $\frac{5}{8}$ inch.
46 from 19 is $\frac{1}{8}$ inch.
47 from 20 is $2\frac{1}{4}$ inches.
48 from 20 is $9\frac{1}{2}$ inches.
48A from 21 is $1\frac{5}{8}$ inches.
49 from 22 is $1\frac{1}{4}$ inches.
50 from 22 is 20 inches.
51 from 23 is $6\frac{1}{2}$ inches.
52 from 42 is $\frac{5}{8}$ inch.
53 from 41 is $17\frac{3}{4}$ inches.

Finish as shown in heavy outline of diagram.

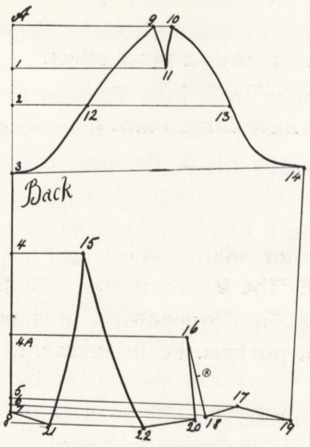


SLEEVE

SQUARE BOTH WAYS FROM A.

1 from A is $2\frac{5}{8}$ inches.
2 from A is $4\frac{1}{2}$ inches.
3 from A is $8\frac{7}{8}$ inches.
4 from A is $12\frac{3}{8}$ inches.
4A from A is $18\frac{3}{8}$ inches.
5 from A is $22\frac{7}{8}$ inches.
6 from A is $23\frac{1}{4}$ inches.
7 from A is $23\frac{1}{2}$ inches.
8 from A is $23\frac{7}{8}$ inches.
9 from A is $10\frac{3}{8}$ inches.
10 from A is $9\frac{5}{8}$ inches.
11 from 1 is $9\frac{1}{8}$ inches.
12 from 2 is $4\frac{3}{8}$ inches.
13 from 2 is $12\frac{7}{8}$ inches.
14 from 3 is $17\frac{3}{8}$ inches.
15 from 4 is $4\frac{3}{4}$ inches.
16 from 4A is $10\frac{3}{8}$ inches.
17 from 5 is $13\frac{1}{2}$ inches.
18 from 6 is $11\frac{1}{2}$ inches.
19 from 6 is $16\frac{5}{8}$ inches.
20 from 7 is 11 inches.
21 from 8 is $2\frac{1}{8}$ inches.
22 from 8 is $7\frac{3}{4}$ inches.

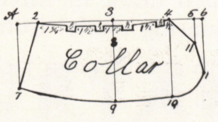
Finish as shown in heavy outline of diagram.



COLLAR

2 from A is $1\frac{1}{4}$ inches.
3 from A is $5\frac{3}{4}$ inches.
4 from A is $9\frac{5}{8}$ inches.
5 from A is 11 inches.
6 from A is $11\frac{1}{2}$ inches.
7 from A is $4\frac{1}{8}$ inches.
8 from 3 is $\frac{1}{4}$ inch.
9 from 3 is $4\frac{7}{8}$ inches.
10 from 4 is $4\frac{3}{8}$ inches.
11 from 5 is $1\frac{5}{8}$ inches.
12 from 6 is $3\frac{1}{2}$ inches.

Check measurements printed on diagram for dots. Finish off as shown in heavy outline of diagram.

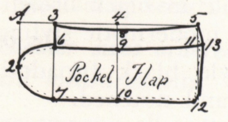


POCKET PATCH

SQUARE BOTH WAYS FROM A.

2 from A is $2\frac{3}{8}$ inches.
3 from A is 2 inches.
4 from A is $5\frac{1}{4}$ inches.
5 from A is $9\frac{1}{4}$ inches.
6 from 3 is 1 inch.
7 from 3 is 4 inches.
8 from 4 is $\frac{1}{8}$ inch.
9 from 4 is $1\frac{1}{8}$ inches.
10 from 4 is $4\frac{1}{8}$ inches.
11 from 5 is 1 inch.
12 from 5 is 4 inches.
13 from 11 is $\frac{1}{4}$ inch.

Finish as shown in heavy outline of diagram.

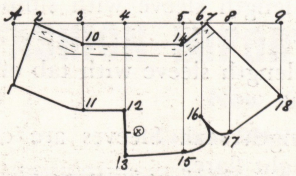


CUFF

SQUARE BOTH WAYS FROM A.

1 from A is $3\frac{1}{4}$ inches.
2 from A is $1\frac{1}{4}$ inches.
3 from A is 4 inches.
4 from A is $5\frac{7}{8}$ inches.
5 from A is 9 inches.
6 from A is $10\frac{1}{8}$ inches.
7 from A is $10\frac{1}{2}$ inches.
8 from A is $11\frac{3}{4}$ inches.
9 from A is $14\frac{3}{4}$ inches.
10 from 3 is $1\frac{1}{4}$ inches.
11 from 3 is $4\frac{5}{8}$ inches.
12 from 4 is $4\frac{5}{8}$ inches.
13 from 4 is 7 inches.
14 from 5 is $1\frac{1}{4}$ inches.
15 from 5 is $6\frac{3}{4}$ inches.
16 from 6 is $4\frac{1}{4}$ inches.
17 from 8 is $5\frac{7}{8}$ inches.
18 from 9 is $3\frac{7}{8}$ inches.

Finish as shown in heavy outline of diagram.



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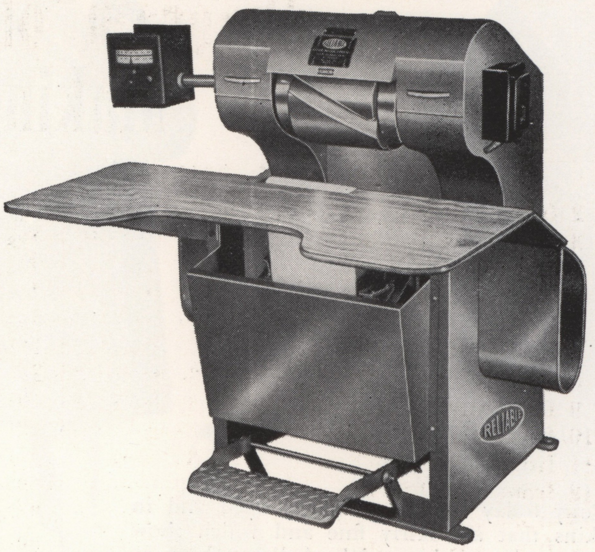

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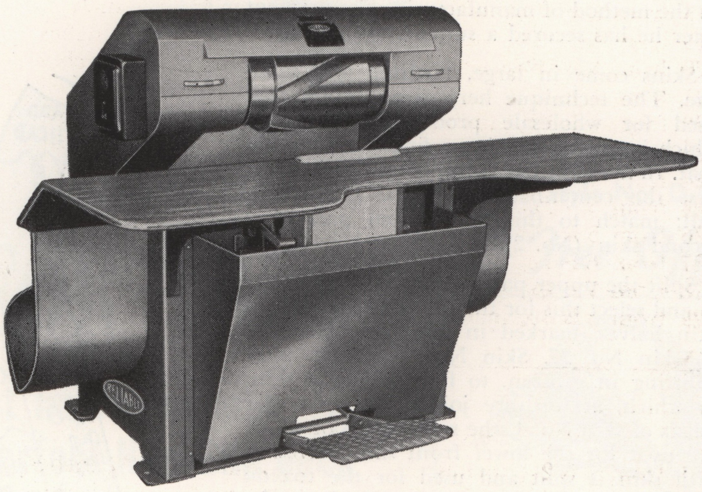

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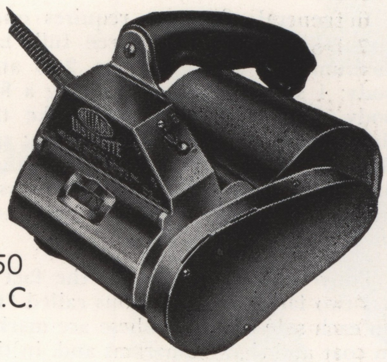

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Making a Pony Garment

by Samuel Raphael

Pony today is used primarily dyed and in skins that are fairly fine and which show rich moire markings. We shall not here go into the various countries from which pony skins are imported, or the various types and grades, since the furrier is merely interested in the method of manufacturing the garment after he has secured a suitable assortment.

Skins come in large, medium and small size. The technique here given is not that used for wholesale production but that which is used in making a fine retail custom coat. In matching for a full-length coat, select first the center-back skin No. 1, used in full; match to this the bottom part of a second skin (No. 2).

Split the upper part of the same skin (No. 2) and select this for the top of the two front skin halves, marked in Diagram "Head of ½ skin No. 2". Skin No. 3 is used, after splitting in grotzen, to form the side skins to which, at top, are joined the split half heads of skin No. 4, the rump parts of which are used for the lower front skin halves. A fifth skin is split and used for the tuxedo fronts where these are part of the style. These may be lengthend, if needed, by head parts, which should have hair run opposite to rest of coat. This avoids seams from showing when closed.

In general, the coat requires one extra large skin for No. 1, three full, large or medium-sized skins for Nos. 2, 3 and 4 of body; 1 skin for tuxedo, making a five skin body. One large skin may make the two sleeves with cuffs or without them; split the skin in grotzen and use rump and head halves side-by-side for each sleeve as shown in Figure 2. You can also use one solid, small skin for each sleeve.

Pony is characteristic for the fact that it has two large moire sections called "flowers" on each side of rump; these are marked "A" in coat and sleeve diagrams and, in the coat, it is necessary that they line up perfectly across the garment. There are also small flowered parts at the start of the hind legs; these are marked "P" in diagram.

Each skin is simply squared out and stretched; the mane is cut out as indicated at "B" in Figure 1. Head-to-rump connections are cut in wavy outline at a slight angle forward and downward, as shown at "S" in Figure 1.

Damages in pony skins are repaired rather like in Alaska sealskin. Like that fur, pony is short-napped; in fact, it has no underwool at all but has only hair, like a human head. It has to be sewn carefully. When closing small damages by a tongue as shown at "B" in Figure 3, use a zigzag for concealment. Small, narrow damages like that shown in "E" are cut out and the ends pulled together and sewn; damages like that shown at "D" are handled like the same type in Alaska sealskin; side pieces may be used filling out damages like that shown at "C".

Sew with No. 90 cotton thread in matching color. As required by the thickness of the type pony you are sewing, use either a No. 16 or a No. 18 needle. Seams should not be too thick.

Skins should be wetted and set aside for about one-half hour for thorough absorption, which is slow. Then nail out coat, observing that all vertical seams are perfectly straight and that, at the same time, the flower sections all line up at exactly the same height across the coat. On the finer types of pony, it is advisable to staple down all seams through strips of thin cardboard. This should be done throughout the coat.

After drying, square the coat and flat-tape it across the back, fronts, down center-back, and several times across seat and lower part of body. Then close the coat in the usual manner.

After the coat has been finished up to the lining, iron it through waxed paper, especially over the seams and all parts of closing. Then give it a final ironing all over for luster.

Where a finished coat has the underground or seams showing through, pastel in matching color is rubbed into such spots for concealment. Then brush hair over with a small wire brush, and iron down to keep hair covering in place.

There are certain extra-fast moire-broadtail types of pony which are so fine that they require hand sewing.

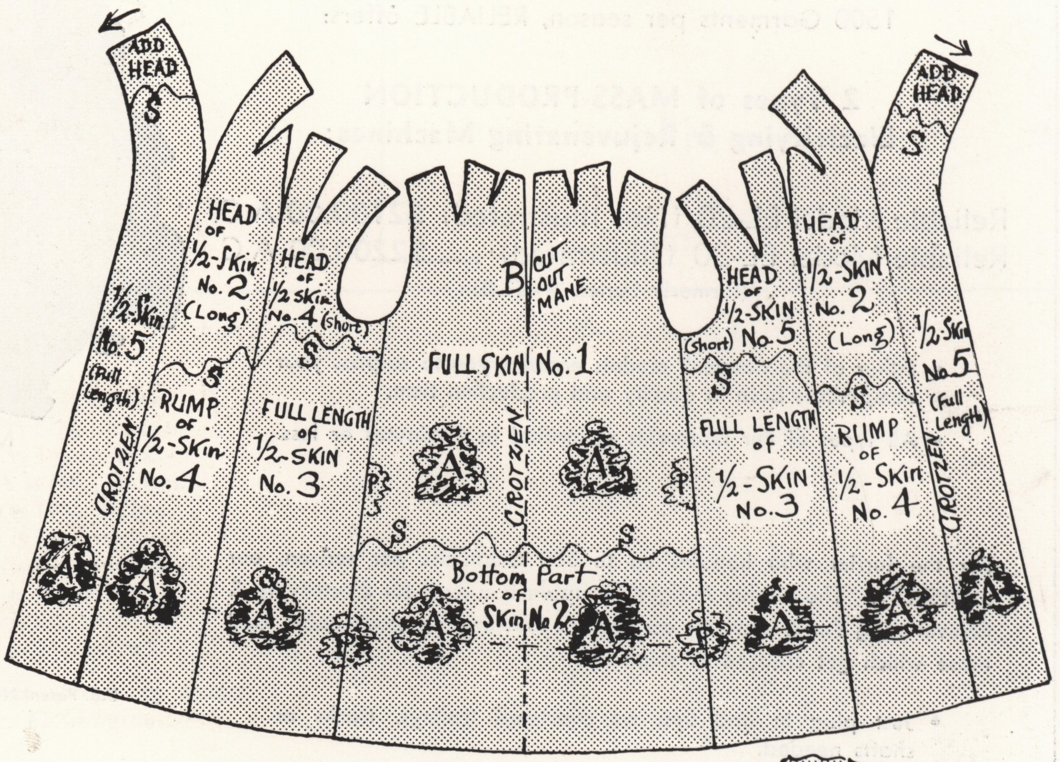

Figure 1

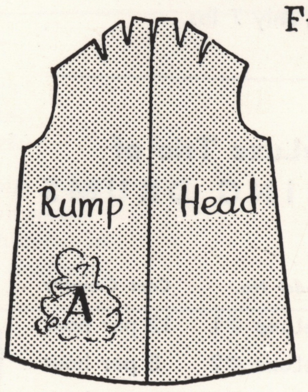

Figure 2

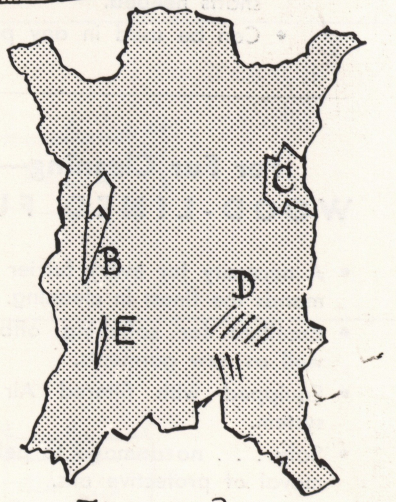

Figure 3

Style No. A-56

Style No. B-56

Style No. C-56

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